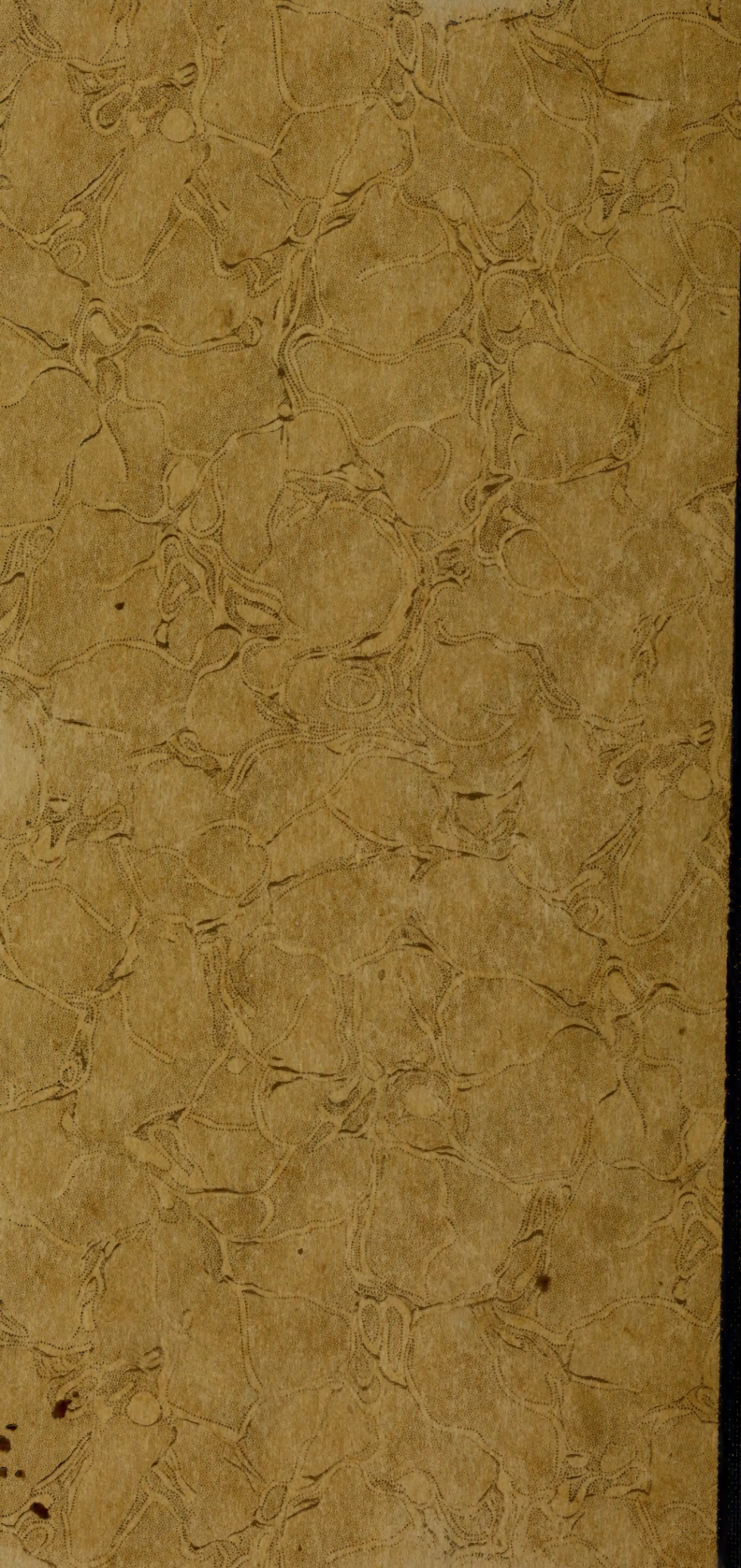
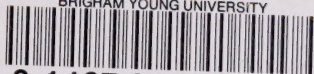




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BRIGHAM YOUNG UNIVERSITY



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日本美術画報

二編卷二

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THE MAGAZINE OF JAPANESE ART.

Vol. II. No. 1.

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THE SPRING EXHIBITION (1895) OF THE JAPAN ART ASSOCIATION.

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凡 例

畫報掲載スル所ノ新製品ト稱スルモノハ日本美術協會春秋展覽會出品ノ優等ニシテ且有賞物中ヨリ撰出シ其順次ハ圖樣、品質及位置ノ趣ニ據リ編輯者ノ適意ヲ以テ之ヲ定ム

參考品ハ上記ノ會場ヘ豫テ參考トシテ諸家ヨリ出品セラレタル古器物中ニ就キ最優等ナルモノト未タ出品セラレサルモ世上著名ノ珍貴絶特ナル書畫器物ハ其襲藏者ニ請テ漸次之ヲ掲載ス
新古共ニ掲載スヘキ物品ハ盡ク美術家ノ座右ニ具ヘテ參考トナリ模範トナリ且斯道後進者ノ裨益トナルヘキヲ目的トス

新製品之部

二等賞銀牌 池田泰眞作

蒔繪花宴紅葉賀合額面

縱二尺二寸五分
横二尺九寸五分

出品人 中村直次郎

泰眞翁は帝室技藝員故柴田是真翁の門人中最も舊き人にて其技術に到ては時に是真翁も一步を譲ることある程の名工なり此額面は臘色地金蒔繪にして源氏物語の花宴と紅葉賀試樂の文により合せて一圖となせるなり假面の肉取に巧みなる彫刻者も容易に擬し能はざる迄の趣味を具備せるは老練の熟技といふべし

WORKS OF LIVING ARTISTS.

ORNAMENTAL PLAQUE IN BLACK AND GOLD LACQUER.

(2 Shaku 2 $\frac{1}{2}$ Sun 5 Bu $\times$ 2 Shaku 9 $\frac{1}{2}$ Sun 5 Bu.)

2ND CLASS SILVER MEDAL.

Artist, Ikeda Taishin; exhibiter, Nakamura Naojirō.

Ikeda Taishin, the veteran artist of high reputation in lacquer-work, is probably the oldest of the numerous pupils of the late Mr. Shibata Zeshin, the well-known specialist who held the honorable position of Artist to the Imperial Household. As to his artistic quality, it possessed some points of excellence that even went beyond the capacity of Zeshin himself. The motives of ornament for this beautiful lacquered plaque, consisting of a mask and some musical instruments used in an ancient Japanese dance, and a branch of maple-tree, are in allusion to incidents recorded in a famous literary composition, called "Genji Monogatari." The various objects are raised from the ground of rich black lacquer and profusely coated with gold. The artist's skill about this example is especially noticeable in the method adopted for giving proper relief and tasteful finish to the mask, which is thus made to vie in its artistic effect even the best productions of sculpture.

絲の懸技をひるへし
 ちる迄の趣味を具備せざるは
 なる鑑賞の容易に難しむる能は
 ざるはるはり暇面の肉取にむ
 音楽の文に合はざる一葉を
 して斯の面を色金に繪工
 一歩を難るゝあるは其の
 其技術に到るは其の
 真翁の門人中最も舊人にて
 泰真翁は帝室技藝員故樂田

出品人 中村直太郎

謝二只大七五
 謝二只大七五

蒔繪花宴紅葉寶合證面

二等賞展 田村泰真作

新製品之部

WORKS OF LIVING ARTISTS.

ORNAMENTAL PLAQUE IN BLACK AND GOLD LACQUER.

(2 Shaku 2 1/2 in x 2 Shaku 0 1/2 in x 1 1/2 in)

2ND CLASS SILVER MEDAL.

Artist, Ikeda Tashin; exhibitor, Nakamura Naotaro.

Ikeda Tashin, the veteran artist of high reputation in lacquer-work, is probably the oldest of the numerous pupils of the late Mr. Shibata Neshin, the well-known specialist who held the honorable position of Artist to the Imperial Household. As to his artistic quality, it possessed some points of excellence that even went beyond the capacity of Neshin himself. The motives of ornament for this beautiful lacquered plaque, consisting of a mask and some musical instruments used in an ancient Japanese dance, and a branch of maple-tree, are in allusion to incidents recorded in a famous literary composition, called "Genji Monogatari." The various objects are raised from the ground of rich black lacquer and profusely coated with gold. The artist's skill about this example is especially noticeable in the method adopted for giving proper relief and tasteful finish to the mask, which is thus made to vie in its artistic effect even the best productions of sculpture.





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三等賞銅牌 朝日明堂作

牙彫羅漢置物

出品人 登山長藏

高一尺二寸五分

明堂氏の父故朝日升氏は舊幕臣にして古器の鑒定に精通し久田流の茶道と彫刻とを以て自ら娛み久しく職を博物館に奉じ五六年前病歿したり二子あり長は通稱を發と云ふ即ち明堂氏なり次は通稱を光と云ひ光堂と號す俱に象牙彫刻を東京美術學校教授石川光明氏に受けて生年中の錚々たる者なり此羅漢全軀彫刻の置物は軀格度に協ひて面貌威嚴あり又巖下の螭龍も極めて古様に因て刻せられたり

IVORY STATUETTE OF RAKAN.

(Height 1 Shaku 2 Sun 5 Bu.)

3RD CLASS BRONZE MEDAL.

Artist, Asahi Meidō; exhibitor, Tōyama Chōzō.

Mr. Asahi Shō, the lamented father of the present artist, was a retainer of the Tokugawa family, and was deeply versed in a critical knowledge relating to examples of old art and objects of antiquity in general. He was an expert of the Ceremonial Tea Party of the style called Hisata, and also of the art of carving, both of which he adopted as favorite means of pastime. For a long time he filled a post in connection with the Imperial Museum, and finally fell victim to an illness that carried him away from us some five or six years ago. He has left behind him two talented sons, of whom the older is the author of the work we are about to examine, and the younger an artist in the same field and known to us by his sobriquet of Kōdō. The two brothers studied carving in ivory under a well-known sculptor, called Ishikawa Kōmei, who is at present a teacher in the Tokyo Fine Art School, and are among the best known of our younger artists in this line of work. The statuette of Rakan, illustrated on the next page, shows one of the happiest examples of detached sculpture by the elder of these two carvers. Not only is the work in strict accordance with the rules of anatomy, but it is also excellent in its expression, which is a combination of great power and dignified severity, so appropriate for the subject represented. Observe, too, the quaint treatment given to the sort of water-dragon clinging to the rock below.

卷之四

宋 謝 道 韞 題



三等賞銅牌 自畫

朧銀鮎肉彫卷菰入

出品人 海野勝珉

縦三寸五分
横二寸三分

現今府下に金屬彫刻の大家を
誰ぞと問はゞ第一に加納夏雄
氏を挙げ第二には海野氏を舉
げざる可らず氏は所謂水戸派
の流にて夙に府下に開業し後
遂に美術學校金彫部の教授と
なる其技や頗る慧巧清雋なり
氏は鎚起をなすに妙に又高肉
彫に長じ崇重の軀自然江戸派
の輕浮を事とするに異なる處
あり此卷菰入の如きも巖に觸
るゝ奔流と活潑として香魚の
跳る處其音響を聞くが如き思
ひあらしむ

CIGAR-CASE MADE OF STAINED SILVER.

(3 Sun 5 Bu × 2 Sun 3 Bu.)

3RD CLASS BRONZE MEDAL.

Artist, Unno Shōmin ; exhibiter, the same.

If it were required to mention the two best living artists among us in the field of metal-carving, it would be but doing justice to the persons concerned to offer the name of Kanō Natsuwo in the first and that of Unno Shōmin in the second place. The latter artist practices his art in accordance with the rules of the so-called Mito school, which is characterized by sober finish and a great amount of attention paid to small details. Having carried on an early practice of art on his own responsibility in this city, Mr. Unno is now associated with Mr. Kanō in the work of teaching at The Tokyo Fine Art School. He is an artist of great ability, especially skillful in the beating or hammering process, and also carving in *alto relievo*, displaying in all his works such an amount of conscientious effort and painstaking, as is not to be expected from any of the metal workers of the Yedo school so called. The decoration for this specimen of cigar-case explains the points here discussed in a most striking manner. The design of the running water bearing upon its tides the dainty and sportive *ayu*-fish, is so full of life, grace and activity, that we could almost imagine to be listening to the sound of the waves rushing over the rock.

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THE ARTIST'S WORK

THE ARTIST'S WORK

THE ARTIST'S WORK

THE ARTIST'S WORK

If it were required to mention the two best living artists among the metal-carving, it would be but doing justice to the persons concerned. The name of Kano Natsuno in the first and that of Ueno Shōmin in the second. The latter artist practices his art in accordance with the rules of the school, which is a tradition of his father's. Having carried on an early practice of art on his own small details. Mr. Ueno is now associated with Mr. Kano in the work of the Tokyo Fine Art School. He is an artist of great ability and also working in the painting or hammering process, and also working in the design of the running water bearing upon the fish, is so full of life, grace and vigour, that to the sound of the waves rushing over the rock, any or two metal workers on the spot, specimen of cigarette explaining the position of the design of the running water bearing upon the fish, is so full of life, grace and vigour, that to the sound of the waves rushing over the rock.



参考品之部

狩野探幽齋守信筆瀟湘八景圖 八幅對

此八聯幅は絹本水墨にして加賀金澤
の人某の所藏にて揮毫せしまゝ久し
く收藏しありしを近來裱褙を加へた
りと云ふ全幅皓白汚染の跡なく實に
稀世の佳幅なり圖様は牧谿玉澗の筆
意に仿ふものゝ如く減筆灑然たる處
特に妙に煙雲の濃淡にも最も注意せ
りと見えて甚だ麗はし贊は大徳寺玉
舟宗璠和尚の筆にして其五絶句は和
尚の作にて古く傳へたる八景の詩に
はあらず

WORKS OF OLD MASTERS.

THE FAMOUS "EIGHT VIEWS" OF SHŌSHŌ.

By Kanō Tannū.

The splendid series of the following eight paintings in Japanese black ink upon pieces of silk by this famous Kanō artist are said to have remained carefully stored away for many years in the family of their present owner, who is a gentleman living at Kanazawa in the province of Kaga, until they were but recently been mounted for *kakemonos* for the first time. They are found in a perfect state of preservation, free from every mark of age or ill usage, and being nearly as fresh-looking now as when they were first called into existence so long a time ago, these paintings are indeed among the most unique treasures of art to be found anywhere. The work, on the subject of the Chinese views of a classic fame, composed as it is of but a few bold and masterly lines and washes, represents nature under various aspects. The style of painting adopted is that of Mokkei and of Gyokukan, two of the famous Chinese masters of the Sō period; and the work is particularly remarkable for the soft hazy effect of the trees and mountains. The writings attached to each of these pictures are autograph copies by the Chief-priest of Daitokuji of his own poetry. The poems are quite different from those generally associated with these celebrated examples of Chinese landscape.

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WORKS OF OLD MASTERS

THE FAMOUS "EIGHT VIEWS" OF SHOSHU.

By Kano Tawara.

The splendid series of the following eight paintings in Japan... The splendid series of the following eight paintings in Japan... The splendid series of the following eight paintings in Japan...

烟寺晚鐘

風光正處好烟寺日

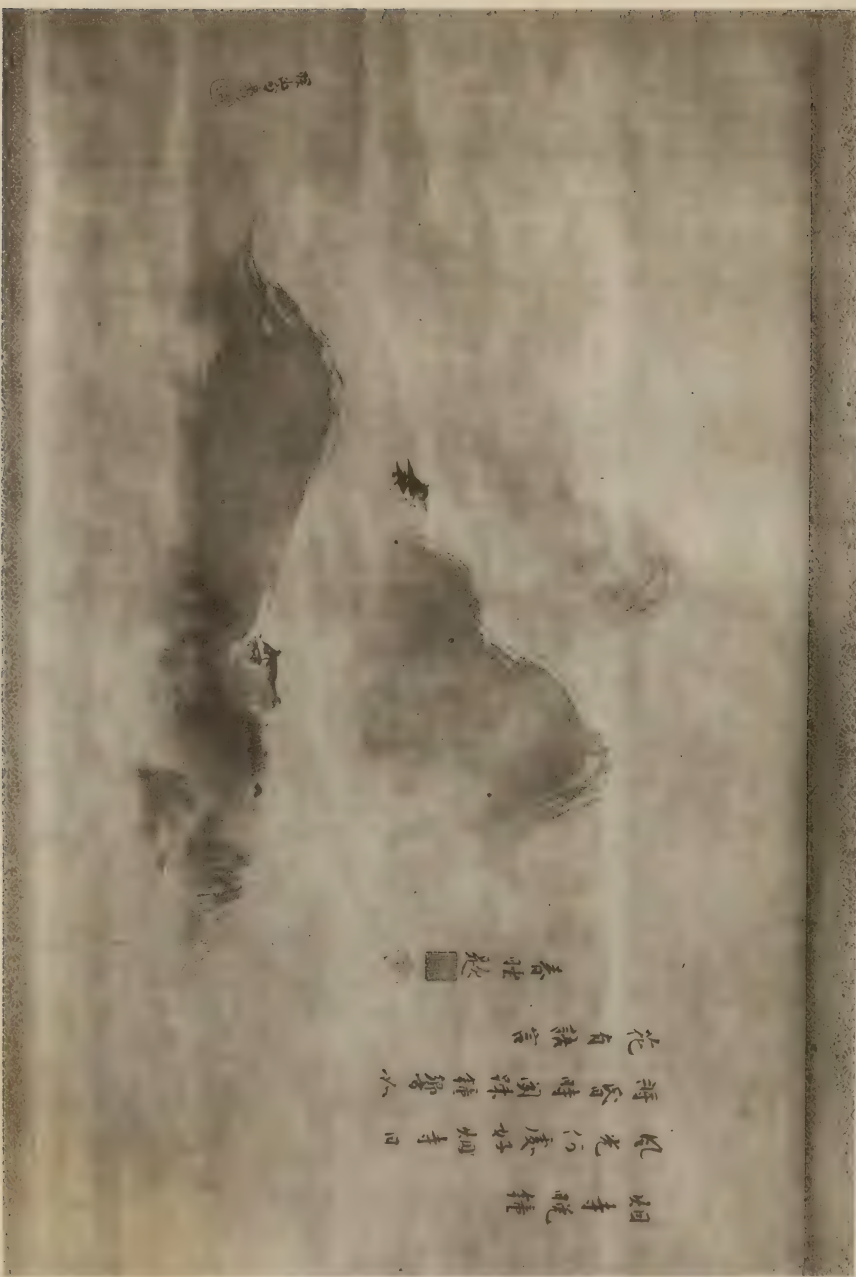
靜昏時國殊響以

花自語言

春壯題



春壯題



寒風光華發否
遠帆開柳藏舟
曉晴電霧刺西
遠海歸帆

去健題

海濱山



山市晴嵐

彷彿神仙三度不
聞也一市終日
初似孔有毛連

去晚題

溪村夕照

漁舟事已罷
網裡得魚
不盡之
金河橫

春曉題



洞庭秋月
八百里湖光
一編恐主張
上霄云峯見
可憶欠詩章

秦曉題



平海落雁

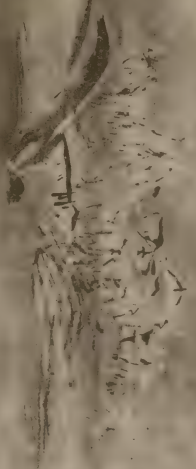
溪湖風景將水與綠苔肥活。一川雁

年。何要陽

東坡先生

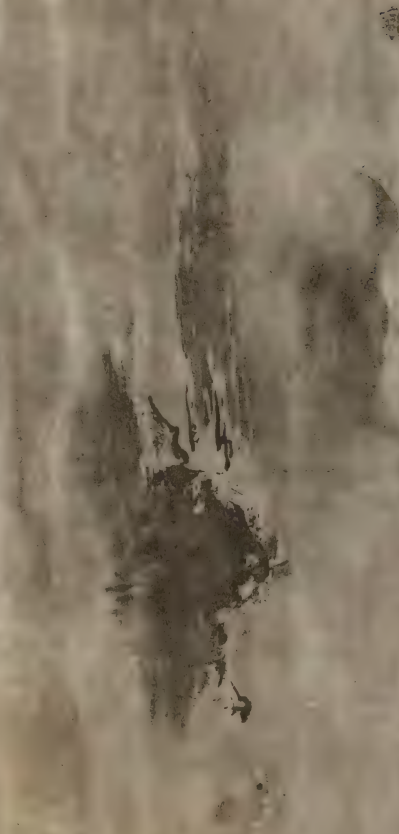
江上暮雪
 日暮雪霏
 江上暮雪
 江上暮雪
 江上暮雪

香林
 香林



錦里添白頭
今夜蓬窗寒
情聚中之愁
溪湘秋雨晚
溪湘夜雨

春壯題



能阿彌筆魚蟹圖 三幅

能阿彌は足利義政の同朋にして春鷗齋と號し刀劍古畫古器の鑒識に富み又茶道連歌にも精通し義政の顧問となりて常に建築園治の議にも參與したり實に東山美術の源流は能阿彌先づ起りて藝阿彌相阿彌尋で立ち創て完美を呈したるなり畫は初め周文に受け學び後牧溪其他の高尙優雅なるものを擇び採て自ら一種の畫風を創したり藝相の畫も亦能の衣鉢を傳へて講修したるものにて時に纖巧は能に優るが如きあるも猶能く反復熟視すれば能は實に其技壯大開豁にして藝相の及ばざる處あるが加し

PAINTINGS REPRESENTING FISHES AND CRABS.

By NŌAMI.

The artist Nōami was a retainer and sort of private secretary to the Shōgun, Ashikaga Yoshimasa, and is known to us also by another name of Ōshunsai. He was a great connoisseur in matters relating to swords, as well as old paintings and other objects of ancient art, beside being an expert at the Tea Ceremonial and the composition of poems. With his knowledge and accomplishments, he performed the part of an adviser to Yoshimasa, who used to consult him about all the important works of Architecture and landscape-gardening which he caused to be undertaken. Indeed, the phase of Japanese art, generally known as the Higashiyama style, had first its origin in the works and influence of this artist, and developed and completed during the two succeeding generations by Geiami and Sōami. In painting, Nōami took his first lessons of an artist called Shiubun, and further profiting by whatever was good in the styles of refined old masters, like Mokkei and others, he finally gave rise to one peculiar to himself and practiced by his followers. Geiami, his son, and Sōami, his grandson, were his able successors, who used to paint with a skill that especially in point of fine and delicate execution seemed even to surpass that of the founder of the style, though the latter's superiority to the others in more genuine and essential artistic quality will be easily recognised by all.

蘇州の又ほちる處あるや加し
 されば能は實に其技壯大開盤に
 に優るや前あるも繪能く民衆
 へ開きしなるものに時に繪は
 したり蘇州の畫も亦能のなれど
 もの多寡は對て自ら一種の畫風
 受け學ひ發其地の高尙覺難
 宗美多呈したるより畫は初も周文
 へ起りて蘇州繪則繪林に立さ
 たり實に東山美術の源流は能
 ありて常に遊樂園治の繪にも参
 又茶道遊樂にも繪通し並改の
 又茶道遊樂にも繪通し並改の
 又茶道遊樂にも繪通し並改の

蘇州繪林の源流

THE ARTIST NGAMI

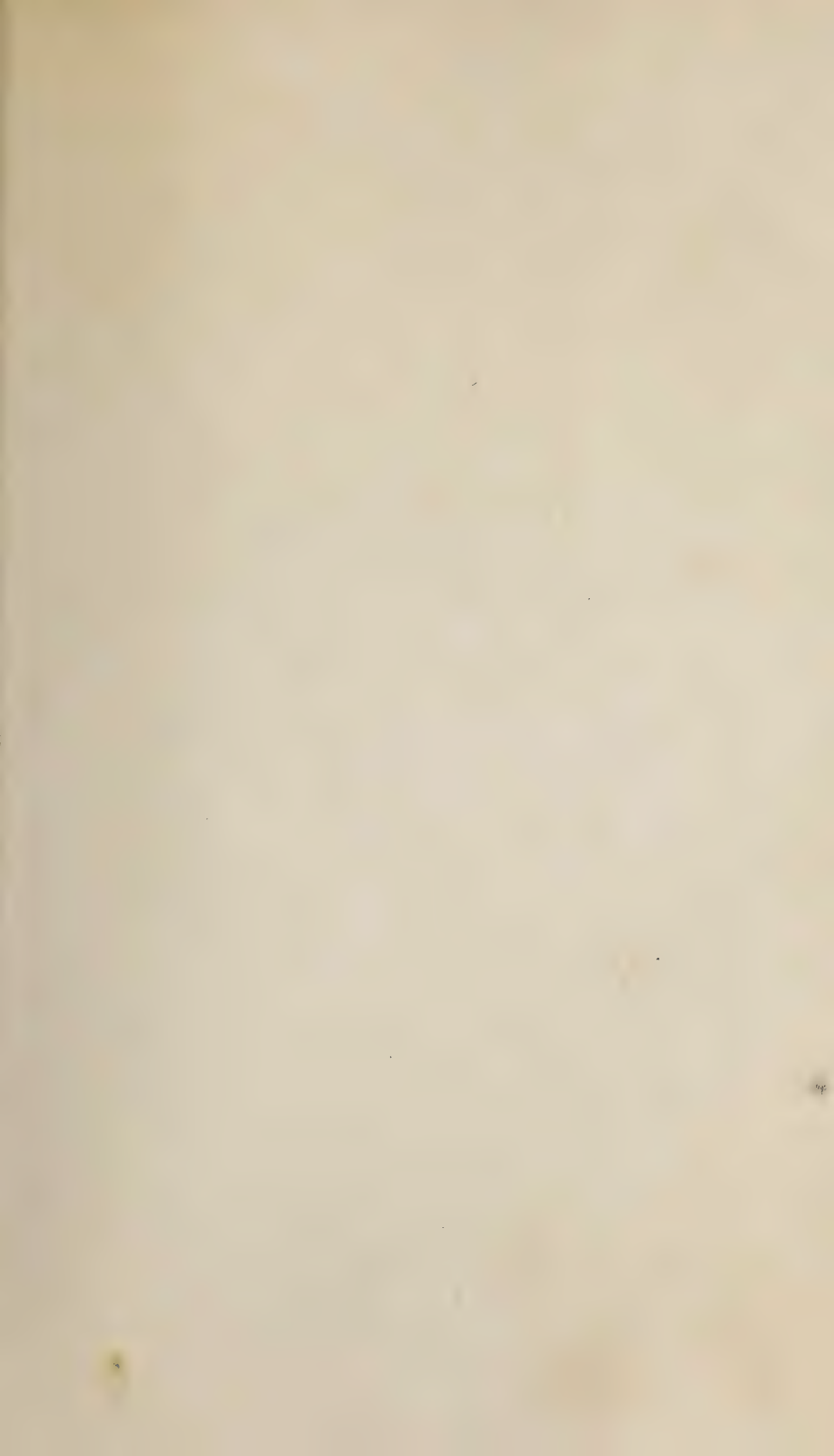
By NGAMI

The artist Ngami was a retainer and sort of private secretary to the Shōgun.
 great connoisseur in matters relating to sword, as well as old paintings and other
 objects of ancient art, beside being an expert at the Tea Ceremony and the composi-
 tion of poems. With his knowledge and accomplishments he performed the part of
 an adviser to Yoshinaga, who used to consult him about all the important works
 of Architecture and Landscape-gardening which he caused to be undertaken.
 Indeed, the phase of Japanese art, generally known as the Higashiyama style, had
 first its origin in the works and influence of this artist, and developed and com-
 pleted during the two succeeding generations of retainer-artists, the painting
 Ngami took his first lessons of an artist called Shinbun, and further painting
 which was good in the style of retainer and master, his Shōgun and others.
 finally gave rise to one peculiar to himself and practiced by his followers.
 paint with a skill that especially in point of fine and delicate execution seemed even to
 surpass that of the founder of the school, the artist's reputation to the others
 in more famous and beautiful painting will be easily recognized by all.









相阿彌筆鯉魚圖 雙幅

真相は藝阿彌の子にて號を鑒
岳又松雪齋といふ畫法を能阿
彌藝阿彌に學び父とともに足
利義政に仕へ朋朋を以て建築
園冶の方法を講じ其作る處の
林泉亦多く今に存す此蓮池游
鯉の雙幅は専ら元人賴庵の筆
意によりて畫けるものとなほ
しく常に見る處の此人の畫よ
りは一段古調なるものなり

PAINTINGS OF CARPS.

By SŌAMI.

Sōami, otherwise Kangaku or Shōsetsusai, was the son of Geiami and grandson of the artist of the preceding illustrations. He had the advantage of studying art in his own family, and served with his father at the court of Ashikaga Yoshimasa. Like his two kinsmen and predecessors, he enjoyed the confidence of his lord in all matters relating to art; and there are at present in and near Kyoto many examples of fine works in Architecture and landscape-gardening executed under his own superintendence. The following companion paintings, representing a couple of carps swimming in a lotus pond, seem to have been painted principally after the manner of a Chinese painter of the Gen period, called Raian, and have on that account rather more points of quaint treatment about them than most of the works attributed to this artist generally display.

りて一雙古調なるものなり

し一常に見る處の此人の畫も

意にふりて畫むものなり

睡の雙幅お事とて人睡處の筆

林泉亦多く今にみても此蓮紙

圍常の寸法を畫し其作る處の

殊美趣に仕へ馴れを以て藝業

漸々同様に學び交ふものと

同又此畫をさへふ所は其の趣

其趣は其趣の千々に違ふ事

同同紙筆題款圖

PAINTINGS OF CARPS.

By SŌJIN.

SŌJIN, otherwise KANGAKU or SHŌETAN, was the son of SŌJIN and KANGAKU. He was a native of the province of Settsu. He had the advantage of studying art in his own family, and served with his father at the court of Ashikaga Yoshinaga. Like his two kinsmen and predecessors, he enjoyed the confidence of his lord in all matters relating to art; and there are at present in and near Kyoto many examples of his work in ink-painting and landscape-painting. The following description, representing a couple of carps swimming in a lotus pond, seems to have been painted, possibly after the manner of a Chinese master of the fourteenth century, called Hsiao, and is on that account rather more of an ancient treatment than most of the works attributed to this artist generally display.









田善筆兩國橋納涼圖

田善は奥州須賀川驛の人にして通稱を田川善吉といふ司馬江漢と略世を同じくして油繪銅版繪の描法に仿ひて一種の畫風をなす白川樂翁君深く其畫才あるを賞し資を給與して長崎に赴かしめ蘭人に就て其畫を學ばしめられしと云ふ此兩國橋畔納涼の圖は當時の實景にして男女風俗の今と異なるを見るに足る善吉好で洋畫を作れども其志は内を尊び外を卑め決して海外人に媚ひず落款には日本須賀川田川善吉と平假字を以て書するを常とす印章も亦多く前例にならひて漢字横文を作らず今の洋畫家の皆横文にて款を記するに比すれば其卓見感するに餘りあるなり

SUMMER EVENING NEAR RYŌGOKU BASHI.

Artist, Denzen.

Denzen, contracted from the artist's ordinary name of Tagawa Zenkichi, was a native of a town called Sukagawa in the province of Iwashiro. He was contemporary with Shiba Kōkan, who may be considered as the first native oil painter in this country. Denzen gave rise to a style of Japanese painting, which was chiefly founded on the European method and practice with oil colors. Prince Rakuwō, the feudal lord of Kuwana, celebrated at once as a statesman, philosopher and patron of art, saw with his usual keenness what there was in this artist, and sent him to Nagasaki at his own expense to receive a course of instruction from a Dutch painter there. The following illustration shows a specimen of somewhat exceptional Japanese painting, which can not fail to interest us both as a style of art and historical study of the changes in the male and female costumes of our people at the lapse of a hundred years. The picture represents the lively scenes on a summer evening near the Ryōgoku Bashi, which being one of the five great bridges across the Sumida River, has been always counted among the most popular quarters of the metropolis. Though an ardent student and practitioner of an art that had at least its home in Europe, Denzen was not willing to lose his identity as a Japanese artist, and purposely signed all his works with his name and nationality in Japanese *hirakana* and not Roman letters, as it is often needlessly done by our oil-painters of the present day.

卷之六

今の新書案の序

卷之三

二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

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田舎草子

SUMMER EVENING NEAR RYOGOKU BASI

Aristotle.





小川破笠作飭象蒔繪硯筥

侯爵 津輕承昭君藏

笠翁の傳は初編第十二卷に大略掲げたる如くにして翁の津輕侯の聘に應じて盛に器物を製造せしは何れの年代にありて何年間ばかり從事せしやは今詳かに説くを得ざれども此硯筥の裏銘によりて略知ることを得べし抑此筥は杉の木地製にて上部に少しく朽腐の狀あるは製造當時よりありしにて元來古材を使用したるものと見ゆ裏面の銘の小篆文は疊夷竭歡象來致福の四言二句にして享保辛丑秋日笠翁製とあり享保辛丑は六年にして翁の歿年延享四年丁卯より廿七年以前に當れば翁の歿する時を八十五として逆算すれば享保六年辛丑は五十九歳に當り頗る技術の老熟圓滿なる時代の作といふべし

LACQUERED TRAY FOR INK-STONE WITH DESIGN OF AN ELEPHANT.

Artist, Ogawa Hariu; owner, Marquis Tsugaru Yoshiteru.

A brief sketch of the life of this artist was already given in no. 12 of the present volume of this publication. As there stated, he was employed during the last part of his life by the Daimio of Tsugaru; and we can now ascertain from the writings found on the reverse side of the cover for this ink-stone tray about when and for how long a time he remained in that situation, in a pretty general way, if not with strict accuracy. The tray is constructed of very old pieces of a species of cedar, called *sugi*, with their natural grain and texture exposed. The decayed spot near the top seems to have been there from the first and suffered to remain as it was intentionally. The outside of the cover is ornamented with an elephant richly caparisoned, while its reverse contains a couple of stanzas of a Chinese poem, beside the name of the artist and the date of its make, in gold lacquer. From the last we discover this work to have been finished in 1720, at the fifty-ninth year of the artist, that is, just twenty-seven years previous to his death. The specimen may therefore be classed among Hariu's ripest productions, of the age when his artistic faculty was found at the very height of its vigor.





東端

永致福

亭歸平





尾形光琳作梅蒔繪硯筥

侯爵 津輕承昭君藏

光琳は尾形宗謙の男にて書を能くし又蒔繪に長ず京都の商人にして通稱を雁金屋藤重郎と稱し名を重富と云ふ寂明、青々、道崇等の數號あり畫は初め狩野派に學び後光悅宗達の風より遡て古土佐に出入して一種の體を爲せり蒔繪も亦當時の纖巧に傾けるに反對して一派古朴と活潑との中を取て新樣を出せり此硯筥の如く螺鈿鉛等を多く用ゐるは先輩光悅を除くの外古に在て曾て當時に無きものなるを氏の技倆もて自在に使用したるより今に到る迄其法の遺存して往々此製に仿ふ者あるは偏に氏の力なりと云ふべし

LACQUERED INK-STONE TRAY ORNAMENTED WITH PLUM-TREE.

Artist, Ogata Kōrin.

Kōrin, the son of Ogata Sōken, a Kyoto artist of considerable ability, was a celebrated painter and lacquer-worker at the same time. His ordinary name was Tōjūrō, but he had as artist the different names of Shikumei, Seisei and Dōsū, beside the above one by which he is most universally known. In painting, he made himself first a student of the Kanō school, but became afterward greatly enamored of the styles of Kōetsu and Sōtatsu, beside making himself still later thoroughly familiar with the methods peculiar to the older masters of the Tosa school. He became himself the founder of a new style which has found its followers among a crowd of artists ever since his time. In lacquer-work, also, he struck a happy medium among the various existing styles of his time, and it has since been acknowledged as his own. It is distinguished from the others, not so much for fine, careful finish, as for the charming effects wrought by simple and striking designs. Up to his time, no artist, except perhaps Kōetsu, had made use of mother-of-pearls embedded in lacquered surface. That this beautiful method of artistic lacquering has not been lost to the world, but is still extensively practiced among our people, shows the lasting influence of the power and originality of this great artist.

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○ 難 正 訓 考 卷 之 一

和の豊餘

石門山出

秘理通纂

卷之四

卷之四

人方已一國之國全而時在也

光緒二十九年

明倫彙編 家範典 卷一百一十五

時代歌繪時繪硯管

世人^{あして}葦手と歌繪とを混同して異名同種の如く思惟する者あり中古の書に葦手歌繪と併稱せしより起ることなれども是は相似て相異なる者と云ふことを辨ふべし葦手は書を蘆葦の風に靡くが如く斜^{ななめ}に書するものにて其筆の起頭點^{ななめ}筆あたりを蘆葉狀に戯れかける類にて一種其筆の結末點筆じりはねくちを流水狀に作るを水手といへるものあるを以ても知るべきなり又歌繪は歌中畫き見はし得べき部分を書き天邇波を初め畫の及ばざる處に文字を挿入するを歌繪とは云ふなり此時代蒔繪硯管は即ち歌繪蒔繪にして葦手にはあらず抑も此の様式は七八百年前より古書に散見すれども實物の今に存するは平氏時代より古きは稀なり是は其古意を襲用して足利中葉の比の製なるべしと思はる

ANCIENT INK-STONE TRAY OF LACQUER-WARE.

Decorated with "Utae."

Much of the confusion prevailing in the minds of those dealing with works of art on the subjects of "Ashide" and "Utae" owes its origin no doubt to the frequent association of these two terms in Japanese books of the medieval times. By many they are erroneously supposed to be one and the same thing. Strictly speaking, however, Ashide is the name given to a species of ancient Japanese caligraphy, in which letters are formed in a slanting position in imitation of the leaves or blades of reed (Japs. *ashi*) bent over by wind. Thus, for like reason, another kind of hand-writing, in which the terminal stroke of each letter was finished in a slender flowing line was known by the name of "Mizu (*water*)-de." "Utae," on the other hand, is but a method of introducing words or letters into a picture in order to help bring out or complete the meaning of a poem. The following specimen of old lacquered tray for ink-stone affords an example of Utae in its application to objects of art. Allusions to a decoration of this description are often met with in Japanese books from seven to eight hundred years old, but actual examples so treated rarely date farther back than the period of Heiji. The original for this illustration is in all probability a work finished about the middle of the Ashikaga Shogunate after a pattern furnished by an example of much greater antiquity.



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三等賞銅牌 友田安清作 磁製黏畫額

全 飯田新七製 刺繡琥珀地雲龍圖額

全 滑川貞勝作 雕銀地板野馬彫手匣

全 西山雪香考案 銅七寶角赤菊畫手匣

全 桑野綿太郎作 木彫双鹿置物

全 石川光明作 嵌木馬畫額

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狩野元信筆 瀑布圖
菱川師宣筆 東遊輿圖
緒方光琳筆 風雷神圖
渡邊華山筆 月下鳴機圖
鞍作首烏佛師作 上宮王院夢殿九面觀音像
鎌倉時代作 描金片輪車手匣
本阿彌光悅作 秋草描金硯函
支那交趾製 茶壺
本邦製 黑漆布目塗箱

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全 鈴木信之作 牙彫大國主命像

全 川ノ邊房吉作 蒔繪梅花摸樣香匣

褒狀壹等 越野半平作 蒔繪雪月花香匣

全 蟹谷國晴作 銅鑄烏骨鷄置物

全 飯田新七製 友禪染刺繡觀音幅

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傳日高麗僧曇徵筆 法隆寺金堂壁畫
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宗紫石筆 孔雀圖
英一蝶筆 義經鶴越圖
宮川長春筆 美人舟遊圖
若沖筆 梅鷄圖
田能村竹田筆 梅花書屋圖
龜女作 銅製鹿香爐
作者未詳 銅七寶入船形香爐

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全 福田孫太郎製 龍銀彫鷺圖水滴
全 松義鏐二製 刺繡美人額
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全 武田洲玉作 牙彫竹取翁置物
全 輕見宗次郎製 九谷燒金地草花紋花瓶
全 三等 伊藤絹女作 縮緬友禪縫牡丹蝶服紗

參考品部

- 筆著不詳 烏毛立女屏風畫
土佐光政筆 源氏物語畫卷鈴虫卷殘缺
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弘法大師筆 崔子玉座右銘殘缺

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作者未詳 黑漆不滅貝唐櫃

同 弘法大師袈裟櫃模造

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同 東山時代蒔繪子の日棚

同 在中座棚

同

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作者未詳 田面蒔繪硯匣

全 鮫研出蒔繪水車硯匣

全 和歌浦蒔繪硯匣

全 黑地櫻蒔繪硯匣

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